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MUSEUM OF FINE ARTS BULLETIN

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Notes.

Albert M. Lythgoe, Curator of the Department of Egyptian Art, returned from Egypt on the 16th of October. Mr. Lythgoe will remain at the Museum during the month of November to superintend the receipt of objects newly acquired by the Museum in his Department. These form the subject of a special notice on another page.

The attention of visitors is called to the collection of Chinese and Japanese domestic and sacrificial utensils of pewter inlaid with copper and brass which has just been acquired by the Museum and installed in the Metal Room. In these objects a type of art reveals itself hitherto almost unknown to Occidental collectors, and it is hoped that they may be the nucleus of a new branch of the Museum's collections of Oriental Art.

The School of the Museum reopened on October 7. The number of pupils enrolled is 212, including 68 in the Department of Design, under the direction of C. Howard Walker. The classes in this Department are held in Huntington Chambers, No. 30 Huntington Avenue.

A cast of the equestrian statue of the Condottiere Gattamelata at Padua, by Donatello, has been given the Museum by Francis Bartlett. Want of space will prevent the exhibition of both this cast and that of the similar statue of Bartolommeo Colleoni, received some months since from the same donor. The Museum is fortunate in possessing, through Mr. Bartlett's generosity, casts of the two most famous equestrian statues in Italy and perhaps in the world.

During the present season 1,077 tickets have been issued to instructors and teachers in schools and colleges. Free admission has also been granted to 5,273 students, of whom 531 are from the neighboring universities, and 4,489 from public schools.

Plaster Casts on Sale at the Museum.

A revised list of objects belonging to the Museum, of which plaster casts are now on sale, is in press and will be sent on application. The list has been increased by a number of moulds for terra cotta figurines from Lower Italy and Asia Minor, with several of the marbles lately acquired by the Department of Classical Art, and a few casts from originals in other museums.

Isaac Orr Guild.

Since the reopening of the school the pupils have been saddened by the sudden death of Mr. Isaac Orr Guild, which took place at the Museum, on October 7, in the seventy-third year of his age. Mr. Guild was born in Francestown, N. H., June 19, 1831, removing during boyhood to Lowell. From 1855 to 1887 he was in the marble business at Lynn; and later for a few years with the Tiffany Glass Company. Mr. Guild began his association with the school in 1890, and from that time engaged in the sale of art materials to the students, a portion of the basement corridor having been assigned to his use as an office. His character

and his kindness endeared him to all, and he will always be held in affectionate remembrance by many students.

The Ceramic Room.

During the past summer the European ceramics in the Ceramic Room have been entirely rearranged under the direction of Mr. Samuel B. Dean. The growth of this collection during recent years, through bequests, gifts, and loans, has been such that all the cases had become overcrowded, and it was no longer possible to make either a systematic or an effective display in them. Consequently the work of rearrangement necessarily began with thinning out the objects. About three hundred and forty specimens belonging to the Museum were retired from exhibition, some permanently, others to await more spacious quarters in the new building, and many loans had to be returned for lack of adequate accommodation. As a result, the collection now exhibited is much smaller than it was, but it has gained proportionately in effectiveness. The products of the various potteries are now properly classified in different cases, and only the choicest specimens of each are shown. A careful inspection of these cases as they now appear will repay even those visitors who are already familiar with the contents of the room. The collection of Wedgwood, in which the Museum is especially strong, occupies seven cases (Nos. 7, 8, 9, 14, 15, 16, 19), Italian majolica six (Nos. 2, 3, 4, 10, 11, 12), old Delft two (Nos. 5, 6), Hispano-Moresque one (No. 1), and so on. One of the most attractive features of the new arrangement is the collection of eighteenth century figures and groups, of various European fabrics, many of the specimens in which are very highly prized by collectors and connoisseurs. These are shown in three floor-cases near the door to the Textile Gallery.

Print Rooms.

Exhibition of Recent Accessions.

The exhibition in the Print Rooms consists of a selection from the new accessions to the department. The general arrangement of the prints is as follows:

First Print Room: Americana. Old European Prints. Blake's Illustrations of the Book of Job.

Second Print Room: Prints by Charles Jacques, Jean Pierre Norblin and other masters, mostly French: Color prints.

Third Print Room: Modern Dutch Etchings. Modern American and European Work. Illustrations in the German weekly "Jugend."

On the left, as the visitor enters the First Print Room, are the Americana—portraits almost exclusively, and welcome additions all. Special attention should be called to the mezzotint portraits by Peter Pelham. Those of Benjamin Colman (Case 27) and Thomas Prince (Case 28) are the rare original impressions. Below the last-named portrait hangs an interesting early example of lithography in Boston, the portrait of Ward N. Boylston, a benefactor of Harvard. Two good examples of David Edwin's work will be

found in Cases 27 and 3, the latter a portrait of Washington, who also forms the subject of Benjamin Tanner's stipple engraving (Case 4). In Case 5 is a quaint and rare Washington memorial and a curious Massacre print, which will doubtless prove interesting to collector and amateur.

The European prints shown embrace various schools and periods. Among them are such desirable accessions as the "Virgin and Child," by a Dutch monogrammist (Case 10), "Christ in the Garden," by Schongauer, a good dark impression (Case 13), several Ostades and a good "Adoration of the Shepherds," by the versatile Dietricy (Cases 8 and 9). A good impression of the "Adoration of the Magi," by Robetta, is shown in Case 12. Notice also the strong impression of "St. George and the Maiden," by Lucas van Leyden (Case 13), and the "View of Omval," by Rembrandt (Case 14).

The French engraver, Claude Mellan, is the next to claim attention. It is interesting to notice the results he achieves, limiting himself to only one system of lines, rarely using any outline, relying on the swelling of his line for all modelling. The gradual change in his work from the conventional manner to that finally adopted by him will be easily traced in the portraits shown (Cases 24, 25). Notice the difference in graver work between his earlier (Italian) work on the left, and the French portraits in which neither cross-hatching nor outline will be found.

Admirers of Blake's genius will find an opportunity for study and comparison in the illustrative plates shown in the Table case.

Etchings and dry-points by Charles Jacque fill the left half of the Second Print Room. A fair appreciation of the skill and versatility of this great French painter-etcher may be derived from a study of the examples shown. His keen observation and power of rapid, accurate and artistic rendering are well illustrated in the powerful "Thunderstorm" (Desk case 34) and in the "Flock of Sheep" (Case 77). Notice on the other hand the silvery quality in prints like "Rest" (Case 75). Notice also the different handling in the four prints shown in that case.

In Desk Case 37 we find Jacque's work side by side with that of another eminent French painter-etcher, Jean Pierre Norblin, specimens of whose work will be found also in Cases 56 to 63. Skill and untiring perseverance mark these plates, in which one feels the influence of Rembrandt's art, and also a certain local coloring, resulting from years of daily association with Slav life and customs during the sojourn of the artist in Poland.

The group of Cases 45-54 contains chiefly French work. Most prominent among the prints shown is the "Woman Emptying a Pail," by J. F. Millet, and Bonington's "Bologna" (both in Case 50).

The color-prints exhibited in Desk Case 43 are worthy of notice as technical examples. The print by Mary Cassatt and the Franklin portrait by Janinet required but *one* impression, the copper plate being practically painted with the various colors for each impression. The portraits in the centre of the case were printed from *four* different plates, one for the red, another for the yellow, another for the blue, the fourth — black — being added to strengthen the modelling; the paper goes through the press with each of these plates in turn. In both cases the print is retouched with the brush afterward, if necessary. The latter portraits are early examples of the method which, applied to relief printing, has lately resulted in such work as the "Requiem" (in "Jugend," Case 104).

Passing into the Third Print Room, we find the work of contemporary Dutch etchers on the left. Notice the charming profiles in Case 89. In the landscape work will be found powerful plates and dainty bits, subtle effects and forcible contrasts, simple line work and complex combinations of various processes.

Among the American work in this room, Otto

Bacher's and Frank Duveneck's Venetian scenes (Cases 97-99), Platt's clever dry-point "Brittany Trees" (Case 98), and charming "Honfleur" (Case 99), must be mentioned; also the group of large etchings by W. H. W. Bicknell (Cases 105-106).

Excellent modern work, French and German, both in color-printing and monochrome, will be found in Cases 100-103 and 88. A selection of illustrations in the German weekly "Jugend" has been placed on exhibition in Case 104, and the artistic merits of the designs, coupled with the excellence of reproduction, cannot fail to interest visitors.

Pictures in the Fourth Gallery.

Of the twenty pictures lent for the winter by Mr. Theodore M. Davis, nineteen will be found on the walls of the Fourth Gallery, and of these all but two will be seen to be portraits. The character of portraiture, in fact, is the bond which unites such artistic disparities as, regarded from another point of view, the collection might seem to embrace. But as a sequence of portraits, starting with the Venetian and Brescian art of Italy in the sixteenth century, they carry us on to the Flemish and Dutch in the seventeenth, the British in the late eighteenth and early nineteenth centuries, terminating with Goya and Raeburn in the first decades of the nineteenth.

The attention of the visitor will no doubt be claimed by the high quality of the two pictures, which evidently form no part of this series — the "Virgin and Child" of Memling and the "Virgin and Child" of such strikingly Tuscan quality which is its immediate neighbor. This Memling could not be greatly exceeded anywhere for elevation of feeling and of execution, and for that perfection of condition which brings undisturbed by any vicissitude of time the message of the School of Bruges as fresh as it was spoken.

In what one may venture to call the portrait series, a similar immaculateness and elevation of workmanship will assuredly be found in the earliest picture, the portrait probably of Andrea Gritti, from the brush of Catena. In this, as in the Memling "Madonna," there remains something in the execution which is characteristic of the great schools in their springtime, and which is very intimately connected with the fine turn of mind so visible in this almost supreme Catena. The nearly contemporaneous picture by Boltraffio shares much more sparingly the same interest, and the "Unknown Man," by Giulio Campi, has it in some degree, while both the latter present a tonality quite the invention of their period, in which nearly the whole succeeding output of portrait work was destined to share — the dark envelope.

The two portraits attributed to Tintoretto and that by Sebastiano del Piombo are examples more or less illustrative of what has just been said. The Sebastiano in particular, with its obvious Florentine influence, suggesting not only Michelangelo, but Bronzino quite as closely, will not fail to impress any one by this very trait of obscure grandeur.

The two Moroni portraits form an engaging interruption in their turn, presenting in their curious Brescian gray tone that special sort of analysis of character which, in the end, does not sum up. The method of mind and of hand in these portraits — especially in that of Lucretia Allardi — have a personal quality peculiar to their hour of the Renaissance.

The sketch head, showing a strong affinity with Rubens, is executed with a facility and authority worthy of the master's brilliant pupil, Van Dyck.

Of the three Dutch portraits, the "Englishwoman," by Michiel J. Mierevelt, will engage attention for its splendid ensemble and its enthusiastic brush work, its sympathetic interpretation of the sitter, and a kind of spontaneity which breaks through everywhere the formula of its technique. The duller portrait by